

Research on the Application of Regional Culture in Public Art Design - Focusing on Rizhao City, Shandong Province

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Abstract:

In recent years, urban construction is in full swing, and public art design has gradually become an important part of urban construction. Rizhao's regional culture has a long history. Based on the discussion of Rizhao's regional culture, this paper selects the sun culture and marine culture, which are most related to Rizhao's public art design, as the main research objects, and explores the expression of regional culture in Rizhao's public art design. Through the analysis of the existing public art of Rizhao, the problems are found and the measures and design strategies are put forward, which provides the basis for the better development of regional culture in Rizhao public art design.

Keywords:

Public Art, Sun Culture, Ocean Culture

1. Introduction

Regional culture is the expression of civilization such as ecology, folk customs, tradition, and habits in a specific area. The process of urban development, merges with the environment, resulting in the accumulation and inheritance of unique historical information, which is associated with other elements in the city. The regional culture emphasizes the pluralistic connection between elements and individuals and the whole city, which is the inner soul of urban development. With the development of cities, public art has experienced the process of emergence, replacement, and regeneration. In the process of public art change, its form and connotation change with the development of regional culture. However, in recent years, urban construction in Rizhao has developed rapidly, and the public art design in urban construction has shown a development trend that deviates from regional culture. Many public art designs are developing towards the polarization of online celebrity installation and homogeneity, which destroys the connection between public art and regional culture; and makes public art unable to convey urban culture and get into trouble. This paper takes Rizhao regional culture as the core, based on exploring regional culture, studies the problems existing in the innovation of Rizhao's existing

public art design, and puts forward a series of feasible strategies to promote the better transformation of Rizhao public art design.

2. Overview of Public Art

Public art is divided into two parts: public and art. The public fixes its spatiality, while art lays its connotation and emotional value when creating. First of all, public art is a relative definition, which refers to the art created in public open space. Secondly, public art is a work created on the needs of the people, and it is an artistic carrier that can reflect the thoughts and emotional sustenance of contemporary people. Artists need to connect the masses through their works, embody the contemporary cultural spirit with their works of art, and let the masses participate in it to improve citizens' ideology. Thirdly, public art emphasizes people in this public space and pays attention to public participation.

2.1. The characteristics of public art

The openness of public art. Public space is a kind of public open space, that establishes the openness of public art. The openness of public art provides imagination space for the masses; and emphasizes satisfying the unique cultural heritage of the works themselves. Because openness makes it more inclusive and can spread its cultural connotation more effectively.

The historicity of public art. Cities are constantly changing, transforming, and even rebuilding in the long years, while public art plays a continuing role in cities. In the early days of the founding of the People's Republic of China, the sculpture was the main public art, and now public art is mainly sculpture, relief, and installation art. Public art bears the spirit of the city and is also a witness to the history of urban development. From the moment it exists, public art begins to record history. It is not as straightforward as written records, but its existence will become the memory of a city, through which people will recall various cultures brought about by a long history.

The historicity of public art. Cities are the homes where people live, while public art plays a more important role as home decorations. Public art in each place has different cultural traditions, which belong to this city. Public art in different places can also reflect different local characteristics, cultures, customs, and temperaments. Public art is not only a simple work of art; but also its exclusivity makes it irreplaceable in every city.

2.2. Research status at home and abroad

Foreign public art has been developing for a long time, and the reason why foreign public art is more advanced mainly depends on their economic foundation and policy guarantee. For example, in Philadelphia, USA, the National Art Foundation was established in the 1960s. The purpose of the Foundation is to improve the aesthetics of the American people and popularize art development and implement public space art programs throughout Philadelphia. The policies of urban reconstruction and urban environmental protection reconstruction implemented in Britain in the 1980s have spawned functional and service industries with public art as the theme, such as "Public Art Trust Agency" and "Urban Landscape Design Agency". In 1936 and 2002, France implemented and revised the Public Art Act "1% Decoration and Beautification of Buildings", which stipulated that when public buildings such as primary and secondary schools and universities at all levels were built or expanded,

1% of the project funds must be allocated for public art. In the mid-1980s, Japan had laws stipulating that 1% of the total investment in buildings should be used for art decoration, and at the same time, many public spaces should be managed and planned concretely. Singapore government implements the “Art Percentage Plan” to encourage public art to participate in urban construction through tax reduction and exemption. Since 2005, the “Creative Community Plan” has been implemented, with an investment of 10 million Singapore dollars in three years. Through the cooperation of the government, the Community Development Council, and private enterprises, art projects are promoted, and art, culture, design, commerce, and technology are combined with community development planning to bring art into the community.

China’s public art started late, and under the influence of the rapid development of public art all over the world, it also directly impacted the development process of Chinese public art. Since the 1990s, the construction of urban public art in China has kept up with the development of world public art, showing a state of simultaneous exploration. After the founding of New China, the plastic arts focusing on urban space construction have been paid attention to, and the function of public art has been established and developed in China's urban space. In the 1950s, sculpture art construction with the theme of workers, peasants, soldiers, and revolution was widely carried out throughout the country. Since the reform and opening up, the degree of China's opening to the outside world has been continuously enhanced, and the trend of cultural exchange between China and the West has become increasingly obvious. Many advanced experiences and thoughts of urbanization development in developed countries have poured into China continuously. As a new artistic concept and way, public art has begun to enter China. Some artists’ works, especially sculpture artists’ works, have begun to be adopted and applied in the construction of urban open spaces, and then gradually affect the culture, spirit, and quality of cities.

3. Overview of Rizhao Regional Culture

Rizhao, located in the central part of the Chinese mainland coast, southeast of the Shandong Peninsula, bordering the Yellow Sea in the east, has a general terrain of mountains and seas. Due to geographical and historical factors, the sun culture, marine culture, Dongyi culture, Ju culture, fishing culture, and tea culture in Rizhao have a long history. The regional culture of Rizhao reflects the temperament of the city, inherits a long history and culture, and embodies the spirit of the Rizhao people. In this paper, the sun culture and marine culture, which are most related to Rizhao public art design, are selected as the main research objects.

3.1. The Sun Culture

Rizhao is the birthplace of Dongyi culture, and sun culture is a very important component of Dongyi culture, so Rizhao is called one of the five origins of sun culture in the world. According to the records of literature and folk customs and legends, it is confirmed that Rizhao has had a sun worship culture for thousands of years. First of all, as early as the Dawenkou culture period, Rizhao ancestors had the custom of sun worship. In the Xia, Shang, and Zhou Dynasties, because Shandong is an island dominated by hills, and sunshine is located at the easternmost end of the island, sunshine shines first when the sun exposes the sea, so sunshine also has the reputation of “sunrise shines first”. Rizhao’s ancestors took the sun as the sustenance carrier of their feelings, and later generations discovered a large number of sacrificial activities of worshipping the sun at the Tiantai Mountain site. These sacrificial

activities have evolved, and their contents and ceremonies have been continuously inherited and developed until now. Every year on June 19th of the lunar calendar, a sun festival will be held at Laomu Temple Fair in Tiantai Mountain, Rizhao, and the custom of offering sacrifices to the sun and eating cakes has been preserved to this day, which constitutes a unique representative sun culture in Rizhao City.

3.2. Marine culture

Rizhao's coastline has a total length of 68.5 kilometers, with more than 60 kilometers of high-quality beach coastline, 6,000 square kilometers of sea area, Shijiu Bay and Bergamot Bay, two natural ports, long coastline, and port resources, and accumulated vast marine culture. Rizhao's offshore is a natural fishing ground, and many algae and shellfish also grow. Coastal ancestors rely on the sea, thrive here, and create and enrich the ancient and splendid sunshine fishing culture with the sweat of labor and the relay of life. As early as the late Dawenkou culture, Donghaiyu on the Rizhao seashore were a tribe inhabited by human beings. More than 4,000 years ago, the ancestors here were engaged in fishery production activities. The ocean has gradually become an important production site for people in Rizhao, and the marine culture has slowly grown up in such collection and fishing. Long history, unique geographical environment, and abundant marine products have bred the unique marine culture along the Rizhao coast. [1]

4. History of the Development of Rizhao Public Art

4.1. The Development of Rizhao Public Art

Rizhao is a city with a profound cultural heritage, and the geographical environment near the mountains and seas also creates unique tourism resources in Rizhao. Public art is the carrier of inheriting regional culture. In the construction and development of Rizhao, architectural decoration, relief, urban sculpture, frescoes, public installations, and other creative forms are often used to protect and inherit the regional culture of Rizhao. Most of Rizhao's public art will be combined with Rizhao's regional culture, and most of them will show the city charm of Rizhao to citizens and tourists with the theme of sun culture, marine culture, water sports, historical context, time style, and port culture. The following examples of sun culture and marine culture in Rizhao public art are selected to demonstrate the application of regional culture in public art.

4.1.1. The Ring of Infinity

"Infinite Ring" is located at the entrance and exit of Rizhao West Railway Station. Rizhao West Railway Station is the gate of Rizhao. The public art works here can make more citizens and tourists feel the Rizhao culture and experience the charm of Rizhao "Oriental Sun City". The overall shape of "Infinite Ring" is a big circle, which means the rising sun in Ran Ran. The interior of the sun is composed of yellow, green, red and blue, and four crescent moons are linked. The intersection of the sun and the moon means that the sun and the moon alternate and the time is infinite. Artists extract elements from sunshine sun culture and marine culture. Yellow represents golden beach, green represents blue sea, red represents sun and blue represents blue sky. It embodies Rizhao's reputation as "Oriental Sun City", "Water Sports Capital", "Sunrise at Sea, Dawn Shines First" and so on. The "Infinite Ring" gives people a beautiful picture of the sun and the moon alternating constantly in motion, and the combination of colors is transformed into blue sea and blue sky, which not only

outlines the landscape beauty of sunshine, but also represents the ever-changing and endless city of Rizhao.



Figure 1. Infinite Ring.

4.1.2. Sunbird

“Sunbird” is a landmark urban sculpture in Rizhao, which is located on the Little Square in the middle section of Beijing South Road, Donggang District, Rizhao. This square is located in the bustling street of Rizhao, and it is very noticeable when driving by. “Sunbird” is 10 m high, with a base of 12.5 m, and its whole body is crimson. According to legend, the descendants shot nine suns, and the last sun fell seriously into the world. Phoenix sent the sun back to the sky with its own nirvana, and the light reappeared in the world. The place where the first ray of sunshine shone in the morning was the place where Phoenix was reborn. Rizhao people have the custom of worshiping the sun since ancient times, so integrating the sun and phoenix into the image of sunbird symbolizes the spirit that Rizhao people will be as fearless of sacrifice, fearless of hardships and dangers, and brave in fighting for their homeland as sunbird. Sunbird shows ancient Shinhwa in modern design language, expressing the light, warmth, eternity and hope contained in the sun, and praising Rizhao, the city of the sun, with beautiful meanings.



Figure 2. Sunbird .

4.1.3. Tomorrow

“Tomorrow” is located in the new urban area, at the easternmost end of Haiqu East Road, at Gate 1 Square of Wanpingkou Scenic Area. Wanpingkou scenic spot is a new tourist resort on the golden coastline of Rizhao City, which means ten thousand ships enter safely. This work consists of three parts: anchor, rudder, and base. The rudder is surrounded by neon lights. When the neon lights come on at night, the rudder becomes a clock showing time. The Roman numeral time and pointer of the clock are displayed by neon lights, and the time will be told every hour, to facilitate

tourists to accurately grasp the time of play. There is also a tidal schedule on the sculpture base, which records the time of rising and falling tides in detail. This work applies marine culture to public artworks. People often say that “sailing in the sea depends on the helmsman”, which symbolizes a bright future for seafarers.



Figure 3. Tomorrow.

4.2. Rizhao public art design problems and shortcomings

There are many examples of regional culture in Rizhao’s public art, and many achievements have been made. However, Rizhao’s urban construction is not perfect, and the development of public art is still in the primary stage. With the acceleration of urban construction and the improvement of the mass culture level, the aesthetic demand for public works of art is getting higher and higher, and a series of problems are exposed.

4.2.1. Lack of regional cultural connotation

The use of regional culture in modern design is an inevitable trend, but in Rizhao public art, the situation of using regional culture indiscriminately is increasing. In many public artworks, you can clearly see that the author is using the sun culture and wants to publicize and carry forward the sun culture, but he fails to grasp the center of gravity, blindly follows the trend and formalism, and conflicts with the integrated public space, which makes the combination of public art and regional culture mutually exclusive.

4.2.2. The expression form is too single

Through the investigation of Rizhao’s existing public art of regional culture, it is found that although there are many advantages in shape and many yuan in content, after comparative analysis, the following three performances are generally presented: First, the type is single. There are many types of public art, such as sculpture, installation, landscape sketching, and public facilities. However, most of the existing public art in Rizhao is mainly sculpture, and few other types of public art combine with regional culture. Second, there is no innovation in material technology. Due to the limitation of types, the existing public art in Rizhao has the phenomenon of backward production materials and production techniques, which is not innovative. Most of Rizhao’s public artworks still choose marble, stainless steel, glass fiber-reinforced plastic, cement, concrete, and other traditional materials. Third, the theme expression thoughts are similar. Regional culture can represent many elements. For example, the sun is rich in meaning, that is, it represents hope and indicates light. Many public arts are only designed from one aspect.

4.2.3. The combination of modeling and elements lacks aesthetic expression

Most of Rizhao's public artworks are sculptures and stone carvings. From the modeling point of view, they lack new meanings and exquisite design. The whole works look too inflexible and unsightly. Many public arts adopt the perfunctory production mode of boulder lettering, and some are randomly spliced with three or five chaotic elements, which are just decorated for decoration, but the role of decoration is minimal and lacks aesthetics.

5. Design Strategy of Regional Culture in Rizhao Public Art

To better promote the construction of Rizhao City, accelerate the development of public art, live up to the innate advantages of Rizhao, and make Rizhao's public art spread traditional culture and meet the needs of people's spirit, the following design strategies are put forward.

5.1. the extraction and innovation of regional cultural elements

The re-creation of regional cultural elements is a new mode of combining public art with regional culture. In the process of public art design creation, we can't copy the existing elements, but transform the relevant elements of regional culture into the design language. First, we exaggerate and deform the existing patterns, that is, we distort and exaggerate the overall shape of the patterns. The second is to simplify the pattern and summarize and simplify the pattern to get the most simplified lines or shapes. The third is to form a new design language through the integration of two or three different design elements.

5.2. Pay attention to the unity of formal beauty and cultural expression

Among the elements of public art design, formal beauty is an indispensable part of design works and no matter what public artwork, people should first enjoy the beauty. For example, the sun itself is a natural object with form, color, and sensory experience. After understanding things, we can summarize and simplify the design to convey feelings and feelings, and show the excellent sun culture without breaking away from formal beauty, forming a perfect combination of beauty and connotation. Public art should not be simply piled up and pieced together, nor should it pursue unique style excessively, but should pay attention to the unity of formal beauty and cultural expression.

5.3. Material improvement and construction technology upgrading

The nature of public art determines that it will be placed in the public environment for a long time. For the sake of uncertain factors, the safety, corrosion resistance, durability, and other factors of materials should be considered when making works. There are four categories of materials for public art: stone, wood, gold, and soil. The choice of materials should not be determined by level and price but should jump out of the selection circle of inherent materials as much as possible, and dig for more new materials that can enhance public artworks visually and tactile. In addition, the upgrading of construction technology of public art is also a new idea to enrich the expression forms of public artworks. Public artworks have decorative functions, and the use of creative materials and creative techniques is an important link in the formation of public art. With the development and progress of the times, exploring new materials and production technology is still an inevitable trend in the development of public art.

6. Conclusions

As an excellent traditional culture, regional culture should actively adapt to the needs of the masses in the new era. Based on the original development, it is necessary to retain the cultural heritage displayed in Rizhao's regional culture and expand new design elements and design strategies to improve the existing problems of Rizhao's existing public art. In public art design, regional culture should be integrated into the design, so that the traditional culture with a long history can find a carrier in the new era, which is convenient for dissemination and inheritance. The works should not only conform to the pursuit of aesthetics by human beings but also pursue the connotation of cultural spirit, thus creating public artworks with regional characteristics and conforming to people's aesthetics. Today, with the rapid development of social culture, it has become an inevitable requirement of the development of the times to innovate and develop unique public art.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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